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86, Newgate Street, London, E.C.

VOL. XXI., No. 242.]

FEBRUARY 1, 1891.

[PRICE 2d.; PER POST, 2½d.]

NIELS W. GADE.

BY FR. NIECKS.

SIX weeks ago, on the 21st of December, there died at Copenhagen, in his seventy-fourth year, the most distinguished composer Denmark has thus far produced. The obituary notices which during the last month appeared in the papers seem to show that the master's achievements have been largely forgotten, and that consequently his position among the composers of this century is now little understood. Measuring what Gade is to the musical world of to-day, the critics imagine they have measured the man and artist. The injustice of this proceeding can be easily proved. But what is Gade to the musical world of to-day? Although twice invited, in 1876 and 1882, to compose works for the Birmingham Musical Festival and to conduct them personally, and on both occasions exceedingly well received by the audiences, Gade enjoyed at no time much popularity in this country; but now his name is here hardly ever met with on the concert-programmes. This growing neglect, however, is not only observable in England, it shows itself in a less degree even in Germany, the country which first recognised his genius and, next to his native land, most highly appreciated and cultivated his music. Dr. Richard Garnett says in his introduction to *Tales and Stories by Mary Wollstonecraft*: "Every new generation convicts the last of undue precipitation in discarding the work of its own immediate predecessor." The next generation will no doubt convict the present of undue precipitation in discarding Gade. The fact is, he is no longer *à la mode*, other fashions reign now. But what a pitiable childishness is betrayed by this putting aside and this looking down upon of what was once admired for no other reason than that it differs in sentiment and phraseology, or only in one of these respects, from the things newly risen into favour. Of course, every age produces much that ought to be put aside and to be looked down upon, but of this I am not speaking. My concern is with the cavalierly abandonment of what is really good and genuine, not with the perfectly justifiable and really praiseworthy rejection of what is bad and spurious. Through the popularisation of Schumann and Chopin and the gradual familiarisation with Wagner,

Liszt, Berlioz, Brahms, and other originating composers, modes of feeling, thought, and expression have come into vogue altogether unlike those which prevailed when Gade dawned upon the musical world. Now, the public does well in appreciating the works of the full men mentioned, but it does ill in giving ear to their hollow apers whilst refusing to listen to men who happen to have another style and to deal with other ranges of ideas. The great bulk of the productions of every age consists of simulation and imitation, but of all the simulations and imitations nothing can be more repulsive than the passion, sensuality, and *esprit* mongering of our time. It is as unmeaning and insipid as empty tone-jingling, and much less wholesome, indeed the very reverse of wholesome. What a pity that so many musicians believe and succeed in making others believe that a composer who liberally indulges in dissonances and chromatics, and whose style is bombastic, convulsive, prurient, extravagant, and intense, proves himself thereby, and only thereby can prove himself, to be abreast with the time. Language may be an excellent means for hiding ideas, but it is a poor means for hiding the absence of ideas. The latter game cannot be kept up long without the player being found out to be a cheat, at least by those who are not thoughtless followers of the fashion. Unfortunately, the open-eyed form but a small minority, and for a while the pretenders flourish. No sooner, however, does a change of fashion come than they disappear, and do so for good and all, whereas those who had something to say and knew how to say it may hope for a revival and may then perhaps for the first time be appreciated according to their merits, held in some respects higher and in other respects lower than by the age which gave them birth.

But to return to Gade. If we wish to do justice to his memory, we must consider his case historically. The question is not what do we, but what did the contemporaries think of his achievements. Let us not forget that nearly fifty years have passed since he made his *début* as a composer, and that when he made that *début* he came before the public not as an aspirant, but as a complete master. His was not a nature like that of Beethoven that goes on developing till the vital forces are exhausted; he was not one of those intellectual heroes

whose principal works are stepping-stones of their dead selves on which they rise to higher things. As Gade told me himself, his development extended over no longer a period than one of four years, from 1839 to 1843. The correctness of this statement need not be doubted, for his compositions after the last-mentioned year may show a greater command over the technique of the art and a greater mastery in the treatment of the form, but no widening, no new unfoldings of his genius. In fact, there was, apart from artistic finish, retrogression rather than progression in his career; for as regards originality his early compositions are superior to his later ones.

Gade was born at Copenhagen on the 22nd of February (as the composer informed me, not October as the dictionaries have it), 1817. E. J. Wexschall, the leader of the orchestra, and A. P. Berggreen, a composer and editor, were his teachers; the distinguished composer C. E. F. Weyse aiding him at a later period with his advice. From his 16th to his 19th year Gade was engaged as violinist in the Copenhagen orchestra, and from his 18th to his 23rd was heard as a solo player. His first compositions were not of much consequence. It was with his overture *Echoes from Ossian* (*Nachklänge aus Ossian*), published as Op. 1, that his career as a composer began in good earnest. The Copenhagen Musical Union offered in 1840 or 1841 a prize of twenty-five ducats for the best overture. Gade made up his mind to compete, produced the *Echoes from Ossian*, and won the prize, which was adjudged by Dr. Friedrich Schneider and Louis Spohr. The society had the work published at its own expense through Breitkopf and Härtel, and thus laid the foundation of his reputation. The overture was in print early in 1842, and was played at the Leipzig Gewandhaus on January 27, 1842.

Before we look into the reviews of this and subsequent works, and into the accounts of their performances, let us survey the situation. Mendelssohn, who since 1835 had been conductor at Leipzig, was without doubt the most eminent musician of the time. Beside him is to be mentioned the older Louis Spohr. Chopin, the most original of the then flourishing composers, was at the height of his power. In opera the most noteworthy of the active composers were Meyerbeer, Halévy, Donizetti, and Auber. Schumann had not yet come into prominence—his piano-forte pieces were ignored, his songs were just beginning to attract some attention, and of his larger works only his first symphony had been heard (March 31, 1841). Wagner as a composer was still a *homo ignotus*, his *Rienzi* being performed not earlier than October 20, 1842. Liszt's activity as a composer was up till 1847 mainly of a pianistico-virtuosic nature, and beyond this need not be taken into consideration. Berlioz had written the greater part of his most characteristic works, but of this very little, and this little very rarely, was heard before 1843, when the composer paid a visit to Germany.

Well, it was under such conditions that Gade made his appearance on the scene. A reviewer, after reading the score, remarks in the *Neue Zeitschrift für Musik* (Schumann's paper) of February 4, 1842: "We meet in this overture [the *Echoes from Ossian*] with a pleasing originality, and a definite, sharply marked character. . . . Only an individuality is capable of adding a new territory and extending the boundaries of art, and, if a single work justifies us in coming to a definite conclusion, Herr Gade reveals one. . . . The overture before us is on account of its character, its poetic colouring, and a certain sombre national element, interesting in a high degree. For the last the hearer must bring with him, as for everything national, a receptive mind, as it carries with it a certain

uniformity of expression, and I might say coldness of tone; but after a more intimate acquaintance the whole will for that very reason afford him a heightened charm." From a report in the same paper (February 25, 1842) of the performance of the work at the Leipzig Gewandhaus on January 27, 1842, I extract the following sentences: "The prize-overture gives evidence of a powerful natural talent for composition which in individual self-containedness seeks its own paths. The sombre, misty tone of the work reminds one strongly of the Northern legends and ballads, and though this may not at once please those who are accustomed to a warm, rich colouring, all must agree in the recognition that the composer betrays in the conception of the work the clever [*geistvoll*] and, in the logical working-out, the cultivated musician."

But well as the overture was received, it was the first symphony that made his reputation and placed him at once in the foremost rank of composers. The consequent change of circumstances in Gade's life may be likened to that of a transformation scene in a pantomime. Already after the first rehearsal Mendelssohn wrote to the composer a brotherly letter (January 13, 1843) in which there occur passages such as these: "I cannot resist the wish to address you in order to tell you what an extraordinary pleasure you have given me by your excellent work, and how heartily grateful I am to you for the great enjoyment it has afforded me. For a long time past no work has made a more vivid, beautiful impression upon me; and as I wondered at every bar more, and yet felt more at home, I could not help expressing to you to-day my thanks for so much pleasure, telling you how highly I estimate your splendid talent, how eager this symphony, the only thing of yours I as yet know, makes me to become acquainted with all the preceding and subsequent compositions! And as I hear that you are still so young, it is particularly the subsequent ones to which I may joyfully look forward—of which in so beautiful a work I welcome the sure promise—and for which I already now thank you as well as for the enjoyment I had yesterday. . . . But whether we may now become acquainted or not, I beg you always to look upon me as one who will follow all your works with love and sympathy, and to whom the meeting with an artist like you, and an art-work like your symphony in C minor, will at all times be a most heartfelt pleasure." In a letter of the same date, addressed to his sister Fanny, Mendelssohn writes of Gade as "a great, important talent," and of the work in question as "an altogether original, very serious and euphonious Danish symphony." And on March 3, 1843, the day after the performance, he hastens to inform Gade that the symphony had given unmixed pleasure to the whole audience, which broke out into the loudest applause after each movement. "After the Scherzo the people were quite excited, and the jubilation and clapping of hands would not end—also after the Adagio—also after the last movement—and after the first, indeed, after all! To see the musicians so unanimous, the public so enraptured, the performance so satisfactory—that was a great pleasure to me, as great as if I had composed the work myself; or perhaps a still greater, for in one's own work one sees always distinctly the faults and the failures, while I feel as yet in yours nothing but pleasure at all the splendid beauties. By yesterday's performance you have made the Leipzig public, which really loves music, your lasting friend. No one will henceforth speak of your name and your work otherwise than with the most hearty respect, and every one of your future works will be received with open arms, produced at once with the greatest care, and joyously greeted by all lovers of music here.—He who has written the last half of the scherzo is an excellent

master; we have the right to expect from him the grandest and most magnificent works"—that was the general voice on the orchestra and in the hall, and we are not fickle here."

The critics were no less favourable than the supreme artist from whose letters the preceding quotations are extracted. To cite only a few words from one of the papers: "In Herr Gade," writes Z, in the *Neue Zeitschrift für Musik* (April 13, 1843), "we meet with a remarkable talent, for whose fruits the musical world may look with expectation, for here we find an exceedingly strong creative power, originality which in self-consciousness boldly takes its own course, freshness of mind, and a sure mastery of the tonal resources." And to the second performance of the work, which took place on October 26, 1843, the same critic pleonastically alludes as the "*hell-strahlende Glanzpunkt*" of the concert, and describes the public as enthusiastic and the effect as electrifying.

Emil Naumann relates in his "History of Music" that he was present at the first performance of Gade's first symphony, and remembers the amiable enthusiasm of Mendelssohn, and how the latter kindled the enthusiasm of the amateurs who were present at the general rehearsal. It was perceived at once that this was not a question merely of a new symphony, but of the enrichment of the musical art by a new domain of feeling (*Stimmungsgebiet*). "That breath of Northern poetry and ancient Northern heroism which pervades the poems of Ossian and Tegner, and no less lies on the seas, islands, and fantastically mist-clad coasts and mountains of Scandinavia, palpitates also in this thoroughly healthy and youthfully fresh work."

In a biographical and æsthetical article on Gade, which Schumann published on January 1, 1844, he writes: "Of the more recent composers especially Mendelssohn's influence is visible in certain instrumental combinations, particularly in the *Echoes from Ossian*; in the symphony some things remind one of Franz Schubert; on the other hand, there asserts itself everywhere a wholly original kind of melody, such as has hitherto never existed in the higher *genres* in so popular a manner. But the symphony surpasses the overture in every respect as regards natural power and masterliness of technical matters." Schumann expresses also the hope that the composer may not lose himself in his nationality. In Schumann's letters we meet here and there with allusions to Gade which show that the German master had a good opinion of the Dane and liked him. On April 14, 1845, he writes to Hans Andersen: "Gade has composed a new overture [*In Hochland*, Op. 7], a work of real genius. The Danes can be proud of this magnificent musician." And on July 3, 1848, he writes from Dresden to Franz Brendel: "It seems to me as if the Leipzigers had underrated the work [*Comala*, Op. 12, a cantata]. It is certainly the most important one of our time [*Neuzeit*], the only one for a long time which deserves a laurel crown." I may here remark parenthetically that Schumann was deceived by a criticism, for the work was on the 23rd of March, 1846, so well received that it had to be repeated on the 26th of the same month.

Moritz Hauptmann is more critical, his ultra-classicism objects to "sea-mew moods" and other romantic whims and weaknesses; but for all that he has on the whole a good opinion of Gade. Before I quote a remark from one of his letters we will read what Julius Becker wrote in the *Signale* after the performance (on January 18, 1844) of Gade's second symphony, which disappointed the great expectations of the musical world. "The first symphony," says Becker, "betrays almost throughout that it came into existence in the spontaneous impulse of creation, as

it were in the state of divination; the second, on the other hand, although it makes us conscious of the individuality of the composer, sacrifices freshness and originality of the musical thought to a certain carefulness of the working-out, in which no doubt he had a model before his eyes (Mendelssohn), as well as to certain combinations which are foreign to his creative element, and which, if he once habituates himself to them, will divest him of the originality revealed in the first symphony." And now as a last quotation the promised passage from a letter of Hauptmann's fifteen years later (January 19, 1859). "It is strange that Gade has not for a long time published anything fetched up from the very depth [*recht etwas gründlich Herausgeholt*]. After the first, somewhat heroic\* symphony, which has a good deal of matter in it and is distinguished by a beautiful full orchestral effectiveness, there came two which made less impression, then the beautiful fourth in B flat, a real cabinet piece, concise in content and effect, then several things that were not on a level with the first works, always graceful and euphonious, but somewhat shallow and with no real bones in them, indeed, more nerves than muscles."

The quotations could easily be multiplied, but enough witnesses have been called to make it clear what was the contemporary opinion of the most competent judges of Gade. The last two quotations have been made for special purposes: the first of them in order to draw attention to this early instance of the charge of imitating Mendelssohn; and the second for the formulation of the worst that can be said against the composer. The charge of being an imitator is often brought against Gade, but it is not quite just. Influenced he no doubt was by Mendelssohn, but he did not lose his independence. Indeed, there is kinship rather than any other relationship between them. As regards criticisms such as Hauptmann's, I would reply: We may estimate Tennyson and Browning higher, but that is no reason for denying that Longfellow was a true poet. Nor should we omit to consider particularly Gade's position in Denmark, which, of course, is more prominent than that in the musical world generally. Notwithstanding several composers of high reputation at home and worthy of reputation abroad, Gade is acknowledged there the greatest, and his influence on the development of the musical art of his own and the kindred nations in the north has certainly been effective and beneficial. Too much must not be made of a remark of his pupil, Edward Grieg, who said that after his acquaintance with the young composer Richard Nordraak, and the consequent introduction to the northern folk-melodies and comprehension of his own nature, he abjured Gade's effeminate Mendelssohnianised Scandinavianism and struck out enthusiastically into the new path on which the northern school is now. There is some truth in the epithetisation; but the words contain a little more and a good deal less than the truth. It is the way of innovators to depreciate the innovations of their predecessors—they are not in the habit of practising historical criticism. The fact remains that Gade was the first who introduced the northern mist, breezes, and atmosphere into European music; and, though the degree of the merit may be differently appraised, the merit itself cannot be disputed. This, however, was not his only merit, nor was it his chief merit. Approaching him with an open mind, and considering the best of his orchestral compositions, chamber-music, cantatas, and pianoforte

\* The English "heroic" does not render adequately the German *rechenhaft*, derived from the word *Recke* (in the dictionaries translated by "hero," and "giant"), which signifies a strong, valiant man, in which idea, however, "brute force" is predominant. This will make clear Hauptmann's meaning.



pieces,\* we cannot but come to the conclusion that Gade, though not a Beethoven, was assuredly a true poet. He had something to say and said it well. Above all he spoke from the heart. He was not one of those musicians to whom composition is something like the game of solitaire, the musical game differing from the common one only in this, that while in the latter the aim is to remove one ball after another, in the former it is to add one note to the other. Hence, let us enjoy undisturbed by the critics the good things Gade has left us, and remember him with the love and esteem he deserves.

### THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from p. 7.)

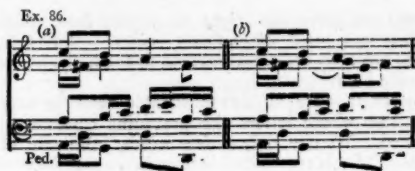
VOL. IV. (Continued.)†

#### No. 22, Toccata and Fugue in C major:—



In the B—G, Vol. XV., this stands as the first of the three Toccatas, and it forms No. 8, in Vol. III., Peters' Edition. The copy in the "often-mentioned book" of Krebs, and an imperfect MS. from the collection of Gleichauf, appear to be all the available sources from which Dr. Griepenkerl prepared the text of this work for Peters' edition; and Dr. Rust seems to have fared but little better, for beyond Griepenkerl's edition he only mentions a sketch—old but very faulty—in the Royal Library, Berlin, part of the collection of the Countess von Voss, and which may be the one previously mentioned with the name of Gleichauf. This toccata also belongs to the Weimar period, and its three movements, Spitta says, are on the model of the Italian concerto. The adagio in A minor, with its beautiful unbroken cantilene, is by the same writer remarked upon as having no fellow in any other of Bach's works; and although composed expressly for the organ, "the general style of treatment is not of the very essence and nature of the organ. The pedal figure, in intervals of octaves, carried throughout, and the chords of the accompaniment which were to have a manual with soft stops to themselves, remind us too vividly of an adagio solo with cembalo accompaniment." And now to an examination of the text.

There are a few divergences in the long pedal solo beginning on the second line, p. 308. In the second bar, last beat, the second note is *c*, in Peters and the B—G it is *d*. In the first bar of the next line the second note is *b*, and so at the repetition at the end of the bar; in the others the note is *a*. On page 309, first bar, the second note is *f*, in Peters, *g*, and the B—G, *f*. In the last group of the next bar the second note is *g*, also in Peters, but *f* in the B—G. The chord, right hand, beginning bar 2, p. 311, l. 1, has three notes; in Peters, p. 74, l. 1, b. 5, it has four notes; but the B—G agrees with Best. A glance at a similar passage in the last bar of this page (311) will show, I think, which is correct. A difference occurs in the last part of the next bar, Best and Peters reading as (*a*), the B—G as (*b*):—



In the third bar, line 1, p. 312, there is an obvious omission in the text; on the second beat there should be a quaver *g*, fourth space, middle stave. The first bar on p. 314 has *b* as the last note in the second voice; in the other editions the note is *a*. Line 3, bar 1, same page, the chord at the beginning has four notes; in the other editions three; thus reversing the previous reading of this passage. The *d*, second voice, p. 315, l. 2, b. 1, in the other copies is replaced by a quaver rest; its justification may be found two bars back. The pedal part in the next bar reads as (*a*) in Best; as (*b*) in the others:—



All agree with Best in the next bar, in which the initial group corresponds with (*a*).

In the adagio there is very little to notice. The last chord, middle stave, p. 318, l. 3, b. 1, is *b, g*; in the others, *d, g*. "The octave interval" in the pedal, b. 1, p. 319, first beat, is, in Peters, broken by the insertion of a crotchet—the lower *a*; in the B—G the upper *a* is given as a small note. The "eight bars of harmonic progressions in Buxtehude's manner," with which the adagio closes, are introduced by a chord of the diminished seventh on a pedal note, *f sharp*. Mr. Best gives the alternative reading, *b flat*, as the bass, in a foot note; Dr. Rust places the *b flat* in the text, and gives the other as an alternative; Dr. Griepenkerl ignores the *f sharp* altogether. Mr. Best omits the *c*, second space, bass, in the final chord. If, as Spitta remarks, these eight bars are after the manner of Buxtehude, it is clear that he was a bold writer, whose harmonic innovations have not yet received due recognition. This I merely hint at, as I am afraid to depart from the strict lines of my work by entering upon controversial ground.

In the fugue the contrapuntal passages which fill up the pauses in the subject during the exposition are not uniform, and slight alterations are perhaps to be expected in the editions under comparison. Thus the *f sharp*, p. 320, l. 3, b. 3, is contradicted by a natural the next time *f* occurs, but left alone in Peters; similarly the *b*, p. 321, l. 2, b. 3, marked flat in Best, is not inflected in Peters. The B—G agrees with Best in the first instance, and with Peters in the second. Page 322, l. 2, b. 3, the semi-quaver *b*, tenor part, is flat, and so in the B—G; in Peters it is natural. The *f*, second voice, in the third bar of the next page is natural; in the other editions it is marked sharp the second time it occurs. So with the *f* in the upper part in the next bar, only Mr. Best marking it, the last time, natural. The fifth bar on p. 324 presents another instance, the last *f*'s being sharp in the other editions. These are cases where it is difficult to decide whether or not they are misprints. The *f sharp*, p. 325, l. 3, b. 2, first note, treble, is so in Peters, but marked natural in the B—G; and the *d sharp*, p. 326,





















\* See my articles on Gade in the January, February, and March numbers of the MONTHLY MUSICAL RECORD of 1883.

† Augener and Co.'s Edition, No. 9,804.



1, 2, b. 4, last note but one, treble, is left unmarked in the other editions. In Peters, p. 82, bars 1 and 2, there is a succession of eight fifths—not perfect, but alternately diminished and perfect; in Best, p. 327, l. 1, b. 4, the series is broken by an interval of a sixth at the beginning of the bar, and so in the B—G. The *c* in the semi-quaver chord, p. 330, l. 2, b. 2, is absent in the Peters edition, but is included in the B—G. A variant is given of the last three bars; the pedal note is sustained by ties throughout the three bars, and the final chord is of dotted minim duration, the text, however, of these bars being alike in all editions. There are in the Augener edition a few misprints in the toccata, but I reserve mention of them.

Appended are the metronome marks in the Augener and Peters editions respectively:—

BEST.	No. 19, Fantasia,		= 52;	Fugue		= 80.	PETERS.		= 84;		= 69.
	" 20, Toccata,		"	"		" = 84.			"		" = 72.
	" 21, " (1)		" = 72;	" (1)		" = 96.		(1) 	" = 76; (1)		" = 80.
	" (2)		" = 100;	" (2)		" = 132.		(2) 	" = 84; (2)		" = 92.
	" 22, Adagio,		" = 88;	"		" = 66			" = 54;		" = 120.

END OF VOL. IV.

STEPHEN S. STRATTON.

#### AN ALLEGED NEW THEORY OF SOUND: SOME ADDITIONAL REMARKS ON THE SAME, BY W. S. B. WOOLHOUSE.

MY review of the above, inserted in the December number of the MONTHLY MUSICAL RECORD, vol. xx., p. 269, has elicited two replies, both of a very remarkable character. The first is from Mr. G. A. Audsley, who has for some time been endeavouring to promulgate the so-called new theory in this country. The other is from Dr. A. Wilford Hall, of New York, who is the reputed author of the said theory. By way of rejoinder to these vague and unmeaning replies, which do not advance anything new or tangible, I have only to reiterate as perfectly true, every statement contained in my review above referred to.

The particulars of Dr. Hall's alleged theory I first gathered from a detailed account given by Dr. Pearce, and inserted in *Musical Opinion*, vol. xiii., pp. 429, 435, and written professedly for the purpose of obtaining for Dr. Hall's theory an impartial hearing amongst the musical readers of that paper. In *Musical Opinion*, vol. xiii., pp. 505, 507, Dr. Pearce's statement was taken up by Mr. Sedley Taylor and Mr. R. J. Dallas, who both ably advocated the undulatory theory and effectually opposed the theory propounded by Dr. Hall. As regards the utter absurdity of Dr. Hall's comparisons of sound waves with water waves, Mr. Sedley Taylor appropriately observes:—

"Water waves are transmitted by the pressures on each other of fluid particles moving under the force of gravity acting at right angles to the direction of wave motion. Sound waves are transmitted by molecular forces acting in the direction of wave motion. It is only reasonable to anticipate that differences of behaviour will characterise waves due to such different causes, and this they are accordingly found to do. The velocity of water waves depends on their bulk, so that big waves travel faster than little ones. The velocity of sound waves depends only on the elasticity of the medium by which they are transmitted, so that all kinds of sound waves travel equally fast in the same medium. Again as water waves advance freely their heights diminish and their lengths

increase. When sound waves spread out in all directions their amplitudes diminish, but their lengths remain unchanged. These propositions as to the behaviour of sound waves can be worked out by rigorous mathematical processes, based exclusively on demonstrated laws of mechanics."

Mr. Dallas most pertinently asks:—"What then are the reasons that Mr. Audsley and Dr. Pearce can give for supposing that acoustics is out of the mathematician's province, and in that of the American metaphysician?" And he concludes thus:—

"I write because I am sorry that men, able in their own subjects, should waste time and trouble in attempting problems which require a special education to fully comprehend."

In *Musical Opinion*, January, 1891, vol. xiv., p. 143, is inserted a communication from Dr. Hall, purporting to be a reply to Mr. Sedley Taylor, but really containing only a formal repetition of some of his usual incomprehensible statements.

When Dr. Pearce first wrote on the subject of Dr. Hall's theory, he discreetly introduced the matter with the following preliminary statement:—

"It is as a musician, and in no way as a scientist or mathematician, that I come forward to speak to musicians of a new theory of sound which has recently been set on foot, and is already making rapid strides in popular favour and acceptance in America."

In my review of Dr. Hall's theory I pointed out that "the undulatory theory, or wave theory, in regard to air and other elastic media, occupies one of the highest branches of dynamics; and as such lies properly and exclusively in the domain of the mathematician." It was, indeed, under the consciousness of this important consideration that I was induced to make known my views upon the matter, which I was specially enabled to do from a mathematical point of view. The position properly held by scientists is that the principles of the undulatory or wave theory are established mathematical facts, and that all the known phenomena of sound satisfactorily result therefrom. Any one earnestly disposed to discuss the matter must of necessity go thoroughly into the mathematical investigation, which I apprehend Mr. Audsley is not competent to do, if I may judge from a sentiment expressed by him in one of his lectures, that "the close study of pure mathematics, by directing the mind to processes of calculation rather than phenomena, induces that sublime indifference of facts which has characterised the purely mathematical intellect of all ages." It may fairly be presumed that in his case it is the want of familiarity with mathematics that breeds the contempt thus so feelingly expressed.

The style adopted by Mr. Audsley in his letter inserted in the *Musical Standard* of January 3rd, 1891, is characteristic and unique. In an off-hand manner he alludes to my review as a "weak article," and expresses his opinion that the said article is a very good illustration of the old saying, "A little knowledge is a dangerous thing." From such a quarter, I can only regard this as being highly ludicrous and as rather complimentary than otherwise.

I have now to conclude with a few brief remarks upon a portion of the contents of Dr. Hall's letter inserted in the *Musical Standard* of January 17th, 1891. In this letter he makes the two following statements:—

"A body cannot be in motion unless it is acted on by a moving force."

"Should a body be in motion, by whatever propelling energy started, and that force should cease to act on it, the moving body comes instantly to rest."

I beg to say that, according to the general acceptance

of the meaning of the word "force," both of these statements are untrue, and that Dr. Hall's accompanying observations show that he does not comprehend the elementary laws of motion, although stated by me in the plainest language. Moreover, as a consequence of his own want of comprehension, he innocently accuses me with perpetrating a most glaring blunder, and with committing a "solecism of the baldest kind"!

Here is another elegant extract:—

"This slipshod way of stating things runs all through his exposition of the physical laws. Hear him as he expounds the 'wave-length' of a vibrating string: '*Twice the length of the vibrating string is the wave length*, and there is a complete alternating transmission as regards form over this *double length* during every vibration.'"

Helmholtz shows that a tensioned string may have in its one single length as many as a dozen distinct undulations or wave forms, and any acoustical text-book illustrates it by suggesting the holding of one end of a stretched rope in the hand, with the other end fixed. These writers show how a quick jerk will cause a dozen undulations or wave-lengths to run along the single tensioned rope.

I would remark that the experiment here described is analogous to that of the movements of a string of indefinite length, which is widely different from that of a stretched string fixed at both ends.

Dr. Hall further states in his last paragraph:—

"The *loudness* of a sound at its source simply and in every case determines its loudness at a distance, or in other words, its *carrying power*, which means the same thing."

This is another of Dr. Hall's erroneous statements. It is scarcely necessary to say that every practical musician is well aware that there is a marked distinction between the comparative loudness of musical sounds at their source and that of their carrying power to a distance. This distinction for example is very conspicuous in comparing the tones of old and new violins.

Dr. Hall is so kind as to leave me to the critical mercy of the rising scientists of Great Britain; with them I am confident that the undulatory theory will be in very safe keeping.

#### ADDITIONAL EXERCISES TO MR. PROUT'S "HARMONY: ITS THEORY AND PRACTICE."

BY CHARLES W. PEARCE, MUS. DOC. CANTAB.

MR. PROUT is sparing no pains to make his series of Musical Text Books thoroughly complete in every respect. The rapidly increasing popularity of the first of these volumes, "Harmony: Its Theory and Practice," has evidently necessitated the issue of the present book of Figured Bass Exercises. This little work affords a valuable means of adding to the experience already gained by students who have been through the exercises in the text-book itself, or, indeed, those contained in any of the other numerous harmony treatises of the day. For, whatever opinions may be entertained concerning Mr. Prout's "Theory" of Harmony, there can be no doubt whatever but that his "Practice" is founded absolutely and entirely upon that of the greatest masters of music, from John Sebastian Bach onwards. Hence, his "Additional Exercises," standing alone and apart from his "Theory" (which, however, it must be confessed they illustrate to a remarkable extent), may be used with advantage by every harmony student who is beginning to acquire a grasp of his subject—no matter on what "system" his harmonic

belief may be in process of formation. Mr. Prout states in his preface that, as the student is presumed to have already worked the exercises in the previous volume, the average difficulty of the "Additional Exercises"—especially of the later ones—is slightly greater than in those which he has previously met with. Many of the new Exercises, however, will be found quite as easy to work as the former ones; one or two here and there are perhaps even easier. Teachers who are already in the habit of using the text-book may perhaps find it advantageous in some respects to give their pupils the two books at the same time, and work them together.

It must by no means be imagined that only a mere collection of figured basses—more or less of a dry and uninteresting nature—is here offered to the academical world of music. There are distinct features about this exercise book several of which appear quite new to us. The Basses are arranged and numbered under the headings of the chapters in the author's "Harmony: Its Theory and Practice," so that it is not until Chapter X. that we arrive at any example of modulation. But much has been done in other ways to lighten and sweeten the student's task during the earlier and perhaps more uninteresting stages of his study. Dainty little eight and sixteen-bar sentences—all of which seem to suggest ideas of perfectly rhythmic and melodious upper parts—abound from the very first page onwards. Formal construction and design seem never lost sight of, even when Mr. Prout is dealing with the most uncompromising triads. There are double chants to be written even before the student has left the study of uninverted common chords. A little later on, some of the earlier hymn-tune basses look as if very familiar melodies could be written above them. On referring to the preface, we find this is actually what the author intends, but it is perhaps anticipating the appearance of the promised "Key" to hint at the possibility of some of these "top parts" turning out to be such old friends as the "Old Hundredth," "St. David's," "Luther's Hymn," "St. Bride's," &c. With these few exceptions, *all* the exercises have been especially written for the book. Verily a Herculean task, but performed with the strength of a Hercules!

Later on in the book, the Exercises assume longer and more important musical forms, although every chapter has its store of chants and hymn-tunes. Several of the longer basses have the appearance of being written in miniature binary form, *i.e.*, with a tonic recapitulation of matter previously heard in the dominant key. These will do much to realise the suggestions thrown out by Mr. H. C. Banister in a recent lecture on "Short Pieces," and will be found most valuable as a practical introduction to the study of actual composition. And here we may call attention to another feature of the book which certainly bears the stamp of novelty. All the Exercises, from Chapter IX. onwards, have definite indications of speed given to them by the use of the old Italian terms *Allegro*, *Andante*, *Lento*, *Tempo di Gavotta*, &c. This is a great advance upon the ordinary run of figured bass exercises, the majority of which would appear to have been conceived in one common *tempo*, tending not only to cramp the mind of a student by its perpetual continuance, but to create a positive dislike for the practical study of harmony generally. Moreover, with the rate of movement given him, a student has a much clearer idea of how to treat his upper parts by the insertion or omission of such ornamentation as may or may not be desirable by the employment of auxiliary and passing notes, &c.

Another very useful feature of this book is the indication of the first note of the top part. This is expressed by means of a single figure, such as 3, 5, 8, which is given

under the first bass note of every exercise, and will be found to possess considerable value to the *beginner*. More advanced students can of course begin their top part where and how they like in the scale. And this brings us to a very important consideration which is sometimes lost sight of by those young would-be musicians who fail to estimate duly the artistic value of such exercises as those before us, viz., the immense amount of melodic variety in the upper parts to be got out of several workings of the same figured bass. It would indeed be interesting to set some half-a-dozen really good harmonists (or rather *contrapuntists*) to write three or four upper parts to the same figured bass, and then to observe the variety and difference of the results obtained. Earnest and thoughtful students will doubtless await the appearance of Mr. Prout's "Key" with some pleasurable anticipation of being able to compare their workings with the author's own solution of his Figured Bass problems.

The various Chromatic Chords are throughout the book dealt with in a most musicianly manner. No exercise is crowded with an undue display of firework harmonies which can only give the uninitiated a confused sort of idea that "out-Spohring" Spohr is the chief aim and object of the study of modern harmony. Chromatic chords, and, indeed, the higher discords, such as the ninths, elevenths, and thirteenths, are everywhere used in about the same proportion to the rest of the music, as any one would expect to find in the course of a well-written piece. We must, however—in the interests of our future composers of English church music—enter a protest against the excessive use of discords on the recitation bars of chants. Query—Should discords be allowed at all in these places? This is perhaps the only blemish in the book.

Pedal Basses are treated most charmingly; not always in the heavy style of an organ point in a fugue or oratorio chorus, but sometimes in the lighter manner of less serious, but graceful orchestral and chamber music.

In fact, no better primary preparation for the study of real actual composition could be devised than the contents of the work before us. That such exercises point plainly to the wonderful growth of artistic feeling in the music-school class-room cannot be denied, when we compare them with the old-fashioned "thorough bass" exercises of no earlier date than the beginning of the present century. We seem, indeed, to have passed from the wooden superposition of barren chords upon a bald bass part to the construction of really beautiful little compositions, capable of giving pleasure and profit to those who write, play, or hear them. It seems scarcely necessary to add that Mr. Prout's "Additional Exercises" will be found invaluable to all examination candidates who have to play from Figured Bass, notably to those who may be entering for the Cambridge Final Examination for Mus. Bac., or for the Associate's Diploma at the College of Organists.

## THE PIANOFORTE TEACHER:

*A Collection of Articles intended for Educational purposes,*

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

By E. PAUER,

*Principal Professor of Pianoforte at the Royal College of Music, &c.*

STEP III.

Gurlitt, Cornelius. Op. 157, "Deux Morceaux de Salon. 1. La Tyrolienne. 2. La Styrienne." The Tyrolienne (F major) must be taken in exceedingly moderate

time, and the right-hand part strictly legato, in order to realise the easy-going, comfortable manner which is characteristic of the Tyrolese songs and dances. La Styrienne (A major) is more lively and energetic than the preceding piece. Great attention has to be given to the left-hand part, which has to come out sonorous and singing.

Gurlitt, Cornelius. Op. 158, "Schmetterlinge" (Butterflies), three drawing-room pieces—No. 1 in G, No. 2 in E flat, and No. 3 in D flat. In No. 1 the leading figure is characteristic of the fluttering of the butterfly; a very melodious passage in C brings contrast and relief to the quicker movements. No. 2 is elegant and brilliant; the arpeggio chords must fall crisply on the ear; great attention will be required to render the left hand part distinctly. In No. 3 the melody has to be well sustained—with regard to difficulty, No. 3 will require more practice than the preceding numbers.

Noskowski, S. Op. 23 bis, "Deux Danses polonaises." No. 1. Cracovienne mélancolique, and No. 2. Mazurka. The Cracovienne was originally a dance which was used in Cracow (formerly a free town, now belonging to the Austrian Empire). Whilst the well-known Cracovienne, often transcribed by Herz, Hüntel, &c., is full of gaiety and life, Noskowski's piece is full of a melancholy, almost sad expression. The melody is noble, and the entire piece is written by an excellent musician. No. 2, Mazurka, is conceived in the true Polish manner; it is at times chivalrous, at others soft and plaintive.

Krug, D. "Chant du Soir" (Evening Song), in A flat. An effective piece, requiring somewhat large hands, in as far as the chords at times reach the interval of a tenth; the whole possesses a certain declamatory style which ought to be given with a full and mellow tone.

Lange, G. "Fairy Flowers." Brilliant valse in E flat. A pleasing valse, which must be performed with crispness, animation, and energy.

Lange, G. "Herzeleid" (Melancholy), in A flat. A singing melody, with a somewhat passionate intermezzo in F minor.

Bendel, Franz. "The Spinning Wheel." This piece was most likely suggested by Wagner's "Spinning Song," with chorus from the *Flying Dutchman*. It is pleasing and animated, and of but moderate difficulty.

Kirchner, Fritz. Op. 270, "On the Sea-shore" (G), is a Barcarola in which the left hand is entrusted with a charming accompaniment.

"Evening in the Mountains" (D). Very melodious and pleasing. These two pieces belong to the collection entitled "Travelling Sketches."

Liszt, Franz. "Consolations" Nos. 1 and 2 in E major. Both these pieces have a religious character; they might be called "devotional meditations." The technical difficulty is insignificant, yet the pieces deserve a good player, who is well acquainted with phrasing, has all the different gradations of tone at his command, and who understands how to sustain the chords without the appearance of stiffness. If the first "Consolation" breathes calm grandeur, the second is replete with an affectionate sincerity.

Kirchner, Theodor. Op. 7. "Album-leaves" (8196). Theodor Kirchner, born 1824, at Neukirchen, near Chemnitz in Saxony, may be called one of the most successful successors of Robert Schumann; although he devoted his rich gifts only to the smaller forms, he understood how to infuse them with a poetical and highly romantic expression. The "Album-leaves" created immediately a considerable sensation, for their originality and intensity of feeling struck a sympathetic chord in the hearts of many. No. 1.

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"Mädchenhaft, schüchtern" (girlish, shy) is a charming andantino, which demands a careful accentuation in the left hand. No. 2. "Munter, nicht zu schnell" (cheerful, not too fast) is a veritable gem; the amiable and directly ingratiating principal theme is used in various graceful forms, and each time it affords great and unalloyed pleasure. No. 3. "Ziemlich langsam, träumerisch" (moderately slow, dreaming). Its effect lies in the even breaking of the chords and appropriate emphasis given to the top-notes. No. 4. "Mässiges Tempo" (moderate time). The rhythmical design of this quasi-scherzo, is highly interesting and original; whilst the major part, with its soft and mysterious murmuring, presents a striking contrast. The performer can show his or her taste in the gradual dying away of the first part at the end of the captivating piece. No. 5. "Mit melancholischem Ausdruck" (with melancholy expression). This is a kind of sincere and deeply felt expression of grief; it wants a mellow and sweet tone, and the left-hand part has to rival the right one with regard to feeling. No. 6. "Nicht zu schnell, mit Humor" (not too fast, humorously). This charming piece is full of spirit, wit, and whimsical fancy; it requires freedom, energy, and a youthful exuberance of expression. No. 7. "Scherzhaft" (jocose). The sustained notes ought to represent a kind of question—an uncertainty, astonishment, indeed something indefinite; the staccato chords require absolute neatness and clearness. No. 8. "Ziemlich schnell" (pretty fast). In the beginning the character is rhapsodical, obstinate, and restless; towards the end this expression becomes softer. No. 9. "Langsam, ausdrucksvoll" (slowly, with great expression). This concluding piece requires at first reading undivided attention, for its polyphonic treatment, if not conscientiously carried out, may lead to confusion; its character is that of deep meditation. The whole collection may be called a veritable casket of jewels.

*Czerny, Carl.* Op. 12. Franz Schubert's celebrated "Vienna Waltz," with brilliant variations. This piece enjoyed, at the time of its first publication, a very great popularity, indeed it may be called the foundation of Czerny's reputation. The four variations are brilliant, and if performed with fluency and evenness, they will be found very effective.

*Bertini, Henri.* Four melodious pieces. Nos. 3 and 4, Tyrolienne and Polonaise. The works of Bertini are all written for educational purposes, thus in the Tyrolienne scales and broken chords vie with each other in brilliancy, whilst the Polonaise presents material for an energetic, vigorous, and animated performance. Both pieces may be strongly recommended.

*Grieg, Edvard.* Op. 7. Sonata in E minor (6140). This, now very popular, work consists of four movements—an Allegro moderato, Andante molto, Alla minuetto, and molto Allegro. The Scandinavian character and expression are everywhere apparent, and thus a special charm is conferred on a form which sometimes becomes tiresome to the young student. The Allegro moderato is of a firm, masculine, and at times passionate, expression; the Andante is singing and very melodious; a temporary storm towards the end disturbs the quiet serenity of the soft theme; the Minuetto is slightly melancholy, whilst the Finale presents passion, a certain restlessness which is relieved by devotional and soft strains.

*Hiller, Ferdinand.* "Album-leaf." This short piece, when played with elegance, spirit, gracefulness, and a certain capricious expression, will prove very effective. It is full of intelligence and thoroughly clever and interesting. As a drawing-room piece it will be very welcome.

*Field, John.* "Rondeau favori." Very elegant, graceful,

at the same time full of life and healthy cheerfulness; it requires a fluent, ready finger.

*Bargiel, Woldemar.* "Elegy" and "Marcia fantastica." These two pieces are from the talented composer's Suite, Op. 31. The Elegy is full of feeling, but nowhere sentimental; its quiet, meditative character lends it for an admirable study in legato-playing. The Marcia fantastica, although written in  $\frac{3}{4}$  time, has the strictly measured rhythm, indispensable for a march movement, which is soon interrupted by a mysterious, fairy-like, whispering quick movement in  $\frac{3}{4}$  time; the whole piece is highly romantic, and as its title implies—fantastical.

*Hüntel, François.* Op. 65. "Trois Airs italiens." No. 1. La Zaira, air of Mercadante (1795-1870). No. 2. La Niobe, theme of Pacini (1796-1867). No. 3. La Norma, air of Bellini (1801-1835). La Zaira has five variations and a brilliant finale; La Niobe has four variations and a finale which is very bright and brilliant; whilst La Norma has an introduction, five variations, and a finale. Each of the variations may be considered a study, and for this reason the work deserves unconditional recommendation.

*Gurlitt, Cornelius.* Op. 154. "Aquarellen" (Water-colour sketches) six pieces. No. 1. A kind of song without words; B flat; a very simple melody.

No. 2. D flat. A kind of slow, graceful valse-movement.

No. 3. A major. Pleasantly animated. Can be easily learnt by memory.

No. 4. F major. A kind of curiosity, as it is stated, "these melodies (not the accompaniment) were found engraved on a jewel casket, made in the middle of last century." Although the left-hand part is engraved with smaller notes than the upper one of the right hand, both hands require the same amount of tone.

No. 5. D major. A kind of hunting-song; very cheerful.

No. 6. A flat. The left hand is entrusted with the melody.

(To be continued.)

## Our Magazine of Good Words.

MUSIC is the outwelling of a beautiful soul, unconcerned whether it flows in the sight of hundreds or in solitude.—*R. Schumann.*

I DO not care for those whose life is not in harmony with their works.—*R. Schumann.*

NEITHER in art nor in literature more than in life, can an ordinary thought be made interesting because well dressed.—*Margaret Fuller Ossoli.*

ART and science represent almost inevitably the two most opposite forms of the human mind: the scientific spirit is objective; the artistic, subjective: science deals with facts; art with impressions of facts, and exaltations and idealisations of facts.—*From a Review.*

THE history of music is inseparable from the appreciation of the special faculties of the races which have cultivated it. This art, being essentially ideal, has no existence except through man who has created it, and whom nature furnishes with no other elements than sound and time. Under whatever aspect one examines the musical productions scattered over the whole earth, from the most rudimentary melody to the grandest and most complex works, one perceives in them nothing else but the product of the human faculties, which are unequally distributed among peoples as among individuals.—*F. J. Fétis.*

MUSIC is, strictly speaking, the only art wholly in keeping with the Christian faith, as the only music which

we, at least now, know as equal in rank to the other arts is entirely the product of Christianity.—*R. Wagner.*

EVERY real and searching effort at self-improvement is of itself a lesson of profound humility.—*W. E. Gladstone.*

EVERY poet has his own art of poetry written on the ground of his own soul; there is no other.—*Maurice de Guérin.*

NO laws are immutable but those of eternal nature, and these are few and distinct.—*J. G. Seume.*

HE was but three-and-twenty, and had only just learnt what it is to love—to love with that adoration which a young man gives to a woman whom he feels to be greater and better than himself. Love of this sort is hardly distinguishable from religious feeling. What deep and worthy love is so? Whether of woman or child, or art or music? Our caresses, our tender words, our still rapture under the influence of autumn sunsets, or pillared vistas, or calm majestic statues, or Beethoven symphonies, all bring with them the consciousness that they are mere waves and ripples in an unfathomable ocean of love and beauty; our emotion in its keenest moment passes from expression into silence, our love at its highest flood rushes beyond its object, and loses itself in the sense of divine mystery.—*George Eliot (in "Adam Bede").*

IF a great thing can be done at all, it can be done easily; but it is in that kind of ease with which a tree blossoms after long years of gathering strength.—*Ruskin.*

OUR safety is in having lofty ideals, and in constant labour to secure their realisation.—*Dr. Parker.*

IT was one of the noblest characteristics of the golden age of Weimar that men still professed the art of discovering the beautiful, of overcoming the unlovely. They knew how to enjoy. They loved and praised the beautiful, and because they knew how difficult art is, they did not shake their head at every false note, as men do now, just to prove how true their ear is. How rare the gift of admiring, how difficult the art of praise is, those men do not appear to imagine by whose fault the name of critic has become almost synonymous with that of censurer.—*F. Max Müller.*

GLUCK, on being asked what he liked best, answered: "Three things—money, wine, and fame." The questioner smiled and said: "What, you place fame after money and wine? You cannot be serious." "It is impossible to be more serious than I am at this moment," replied the composer, "and I think you will be obliged to admit that I am right. With money I buy wine, wine awakes my genius, and my genius procures me fame."

#### LETTER FROM LEIPZIG.

THE tenth Gewandhaus concert was devoted to a performance of Mendelssohn's *Elijah*; Dr. Reinecke being still prevented by illness from taking part in the concerts, his place as conductor was occupied by Dr. Kretzschmar, an excellent substitute. The performance, taken as a whole, was praiseworthy, though the *tempi* adopted by Dr. Kretzschmar frequently differed from received usage. The soloists were Frau Baumann, Frau Metzler-Löwy, Herr Dierich, and Herr Schelper.

At the eleventh concert Schubert's unfinished Symphony was the opening piece, and Beethoven's A major Symphony the concluding one. Herr Professor Dr. Reinecke was sufficiently recovered to conduct, and received a warm welcome from the members of the orchestra, who never play better than when under his *bâton*. The programme also included several Lieder, acceptably sung by Mrs. Lillian Sanderson, and the Air and Rigaudon from Grieg's Suite "Aus Holberg's Zeit."

The New Year's concert began with a masterly performance by Herr Homeyer of Bach's Toccata in F for organ. Next

came Mendelssohn's 2nd Psalm, admirably sung by the Thomaner Choir, conducted by Professor Dr. Rust. Dr. Joachim, who has for some years regularly appeared at our New Year's concert, played his own second Concerto in C and the Romance of Max Bruch. As an executant Joachim has long been held supreme, but as a composer he is lacking in originality, though never uninteresting. In this second Concerto he has so "piled on the agony," in the matter of difficulty, that it is probable there are not half-a-dozen players living who could successfully essay the work, and the composer himself, owing to an occasional want of repose, seemed taxed to the utmost. Of the three movements, the second struck us as being the most uniformly "happy" in ideas and treatment. Mozart's splendid Symphony in C (with the fugue finale) brought the concert to an end. We shall shortly be celebrating the hundredth anniversary of Mozart's death, yet his music is as fresh as if it had been written yesterday. Such is the vitality of the classics!

It was fitting that we should take note of the death of that eminent Danish composer Gade. Accordingly, at the thirteenth concert, his third Symphony in A minor was played as a tribute to his memory. The third Symphony was probably selected because it is generally considered the most representative work of its composer. The first and third movements are certainly genuine inspiration. The Symphony was very well received. The other orchestral pieces of the evening were Cherubini's overture "Abenceragen," the Chaconne from *Hippolyte und Aricie* by Rameau, and Lully's Gavotte. Eugen d'Albert, who was the soloist at this concert, gave an eccentric rendering of Beethoven's E flat Concerto. His *tempo*, more especially in the first movement, was most erratic, never the same for two minutes together. His other contributions were a Nocturne by Chopin (Op. 9, No. 3) and the meretricious concoction of Liszt entitled "Rhapsodie espagnole," with both of which he made great effect; his *bravura* playing arousing much enthusiasm.

#### OUR MUSIC PAGES.

GOLTERMANN is known to our readers, as, indeed, to the whole musical world, as an elegant composer of music for the violoncello, and not only as an elegant composer, but also a truly musicianly one. He is one of those to whom musical ideas come easily; whose productions are neither laboured profundities nor inane facilities; who do not subtilise feelings, do not tear passions to tatters, do not raise us to empyrean heights, do not precipitate us into Tartarean depths. In short, Goltermann is one of those who lead us into pleasant homely places of the temperate zones of art. The gentle, tender Romance from the Sonatina, Op. 114, for pianoforte and violoncello (also arranged for pianoforte and violin, and pianoforte and viola) contained in this month's Music Pages may speak for itself.

#### Reviews of New Music and New Editions.

*Les Œuvres de Arcangelo Corelli*, revues par J. JOACHIM et F. CHRYSANDER. Livre II. (Edition No. 4,936b, net, 4s.) London: Augener & Co.

AS the excellence of the character of the edition is maintained in the second as in the first volume, we can confine ourselves to the contents, which consist of Op. 3, *Sonate da Chiesa a tre* (due violini, e violone, o arcileuto, col basso per l'organo), the first edition of which appeared at Modena in 1689; and of Op. 4, *Sonate da Camera a tre* (due violini, e violone, o cembalo), the first edition of which appeared at Bologna in 1694. Generally, there is an alternation of slow and quick movements in the *Sonate da Chiesa*, and the opening movement is oftenest a slow one; but in Corelli's Op. 3 two sonatas begin with

a quick movement (Nos. 6 and 10), and in the first sonata three quick movements (*Allegro*, *Vivace*, *Allegro*) follow in succession after one slow movement (*Grave*). In the twelfth sonata, too, we find successive quick movements, and the two introductory slow bars can hardly be dignified with the name of a movement. Every one of the twelve sonatas of Op. 4 begins with a *Preludio*, to which in seven cases two dance movements are added—a Corrente and an Allemanda, an Allemanda and a Corrente, an Allemanda and a Sarabanda, or an Allemanda and a Giga; in three cases three dance movements—a Corrente, Sarabanda, and Gavotta, an Allemanda, Corrente, and Gavotta, a Corrente, Sarabanda, and Giga; and in two cases two dances and a slow movement—a Corrente, Adagio, and Giga, and a Corrente, Grave, and Gavotta. The Preludes are all slow movements. Between the quick dance movements there intervene in some instances a few slow bars. With regard to the movements that bear the names of dances, we have to remember that they are dance movements, not dances.

*Classical Violin Music by celebrated Masters of the 17th and 18th Centuries.* Edited by GUSTAV JENSEN. Book 15: Sonata in C minor for two violins and piano (and violoncello *ad lib.*), by ANTONIO VERACINI. (Edition No. 7,415; net, 1s.) London: Augener & Co.

THIS sonata from the Op. 1 of Antonio Veracini, who has to be distinguished from his better known and more brilliant nephew Francesco Maria Veracini, counts among its main features dignity and solidity. We feel we have before us in Antonio Veracini an artist of a manly character, one who had learnt his business, and was not in the habit of scamping his work. Look at his part-writing! How masterly! The form of the sonata proves him to belong to the old time. Contrast of key, or even variety of key, is conspicuous by its absence. Not only are all the movements (as was the rule even in the time of Bach and Handel) in the same key, but the first as well as the second part of the movements ends in the tonic key. The sonata has four movements—a broad, majestic *Adagio*,  $\frac{3}{4}$ ; an *Andante affettuoso*, C; a *Vivace* (*non troppo*), C; and an *Affettuoso* (*Andantino poco allegretto*),  $\frac{3}{4}$ . The parts move with independence, and the two violins are imitative in the *Vivace*. In conclusion, we shall quote a few words by Herr Jensen, who has again acquitted himself of his task in a masterly manner. "Antonio Veracini," he writes, "was born at Florence about the middle of the 17th century. His nephew, Francesco Maria Veracini has lately become known by some of his sonatas edited by David and Wasielowski. Antonio Veracini, the uncle, seems almost to have fallen into oblivion. His compositions strike the educated musician at once as expressive of noble sentiment and mature musical art. In this respect, perhaps, they surpass by far the works of the gifted but eccentric nephew."

*Sonatinas* pour violon et piano. Op. 137. Par FRANZ SCHUBERT. Revues et doigtées par E. THOMAS. London: Augener & Co.

THE third (in G minor) of the three sonatinas, Op. 137, by Schubert is Mozartian in character. The first movement prompts one to use in connection with it the epithet "old-fashioned." The three other movements—the lovely *Andante*, the merry *Scherzo*, and the sweetly melancholy *Allegro moderato*—inspire us with admiration and still more with affection. Who could fail to discover genius in this natural (if you like, heavenly) ease and felicity?

*Pièces de Salon* pour violon et piano. Revues et arrangées par ÉMILE THOMAS. London: Augener & Co.

THE first two numbers of this series, the only ones as yet published, are such well-known and favourite compositions that we shall confine our remarks to the new guise in which they now appear. Mr. Thomas has carefully fingered the pieces, and thus helped to overcome the difficulties that present themselves here and there in passages better adapted to the pianoforte than to the violin. Moszkowski's *Valse brillante* is the more dashing, Noskowski's *Dumka*, the more easy of the two pieces; both were originally written for pianoforte alone.

*Deux Morceaux de Salon* pour le violon avec accompagnement du piano. Op. 94. Par IGNAZ LACHNER. London: Augener & Co.

THE repertoire of easy, pleasing violin music is enriched by Ignaz Lachner's Op. 94. Of the two pieces—the one entitled *Siesta* and the other *Grande Polonaise*—the former, quite a string of melodic pearls, will give especial delight. But let us not be unjust to the *Grande Polonaise*, which, though not remarkable for grandeur, has attractions of a more amiable and charming nature.

*The Violist.* A Series of Progressive Pieces for viola and pianoforte. Op. 13. By EMIL KREUZ. (Edition No. 7,636a; net, 1s.) London: Augener & Co.

NOTHING better of its kind could be imagined than these progressive pieces for viola. In the first piece the viola-player requires only the three open notes, *a*, *d*, and *g*; in the second also the open note *c*; in the third the notes on the A string (only the first position, of course); in the fourth those on the D string; in the fifth those on the A and D strings; in the sixth those on the G string; in the seventh those on the C and D strings; in the eighth those on the C string; in the ninth those on the C and G strings; in the tenth those of the C major scale through two octaves; and in the eleventh and twelfth all the strings and notes without restriction. The last two pieces, a Song without Words and a March, are the longest and most important compositions. But throughout Mr. Kreuz writes so naturally and in so interesting a manner as to make us forget that he is fettered. The first ten pieces are a *Prélude*, a *Melody*, an *Impromptu*, a *Lament*, a Song without Words, a *Duet*, a *Romance*, another *Prélude*, a *Berceuse*, and the C major scale.

*Six Morceaux caractéristiques* pour violoncelle et piano. Op. 113. (Cahiers I., II., III.) Par GEORGE GOLTERMANN. (Edition No. 7,688a, *b*, *c*; net, 1s. each.) London: Augener & Co.

THESE Goltermann pieces have been before us in a more expensive dress. The humbler guise in which they now appear will be welcome to many. We reviewed this *opus* favourably a few months ago, and to-day remind the reader only that it consists of six effectively written and not very difficult pieces—a *Gondoliera*, an *Alla Mazurka*, a *Gavotte*, a *Berceuse*, a *Canzone*, and an *Intermezzo*.

*Symphony in C minor* by J. Haydn, arranged for flute (or violin), two violins, tenor, violoncello, and double bass, by GUSTAV JENSEN. (Edition No. 7,132; net, 4s.) London: Augener & Co.

HERR JENSEN has done with equal success for Haydn's C minor Symphony what he had already done for the one in D. We discussed the suitability and opportuneness of the preceding last month, and shall on this occasion do no more than draw to this publication the



## G. GOLTERMANN'S SONATINA

for Violoncello &amp; Pianoforte.

## ROMANCE.

Andante con moto.

Violoncello. *p*

Piano. *p*

*p* *cresc.*

*mf* *p*

*p*

This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings are present throughout the piece, including *mf* (mezzo-forte), *p* (piano), and *f* (forte). The first system begins with a *mf* marking. The second system also starts with *mf*, followed by a *p* marking. The third system begins with a *p* marking. The fourth system starts with a *p* marking. The fifth system begins with a *p* marking. The notation is complex, featuring many beamed notes and intricate fingerings, suggesting a technically demanding piece.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:** The first system begins with a *mf* (mezzo-forte) dynamic marking. The right hand features a melody with slurs and fingerings (e.g., 3, 1, 2, 5). The left hand plays a rhythmic accompaniment with chords and single notes.

**System 2:** The second system continues the piece, with a *sempre mf* (sempre mezzo-forte) marking. It includes complex fingerings and slurs across measures.

**System 3:** The third system introduces a *dimin.* (diminuendo) marking, indicating a gradual decrease in volume. The right hand has a more active melodic line with slurs.

**System 4:** The fourth system features a *p* (piano) dynamic marking. The right hand continues with a melodic line, while the left hand provides a steady accompaniment.

**System 5:** The fifth system includes tempo markings: *rallent.* (rallentando), *p a tempo*, and *a tempo*. It concludes with a *p* marking and various musical notations including slurs and fingerings.



This page of musical notation is for a piano piece, featuring a grand staff with treble and bass clefs. The music includes various dynamics such as *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *rallent.* (rallentando). The notation includes notes, rests, and fingerings.

attention of those cultivators of bowed instruments who practise *ensemble* playing.

*Seven Pieces for the Pianoforte*, Op. 15, and "*Lurline*," *Piece for the Pianoforte*, Op. 17, No. 1, and *Second Gondoliera for the Pianoforte*, Op. 17, No. 2, by GUSTAV ERNEST. London: Charles Woolhouse.

THESE compositions are all very good; but while the "Seven Pieces" are pure poetry, "*Lurline*" and the "*Gondoliera*" have an admixture of *salon* style and feeling. Consequently, Op. 15 exercises the strongest attraction on us. Here everything proves the composer a master of his craft, and an artist with a delicate hand and a refined heart and mind. A solemn, deeply impressive "Dedication" opens the series; next comes a dainty, playful "*Gondoliera*"; and then follows a graceful, sprightly "*Waltz*," a sombre, weird "*Gipsy's Song*," an airy, flitting "*Sylph*," a straightforward, heartfelt "*Song*," and a calm, religiously-tinged "*Evening Song*." If we do not dwell on each of these musical poems at greater length and omit to add a few words about the less poetical, but by no means unlikable, Op. 17, we admit that they deserve better at our hands.

*Abendstunden*. Sechs charakteristische Stücke für das Pianoforte. Op. 173. Componirt von CORNELIUS GURLITT. London: Augener & Co.

THUS far only the first four numbers of this series ("*Evening Hours*") have reached us. In the pretty No. 1, *Mandolinata*, the reiterations of the melodic notes imitate the action of the plectrum on the strings of the mandoline; No. 2 is a sweet, sentimental *Nocturne*; No. 3 has the quick gait and joyous spirit that befits a *Wanderlied*; and No. 4, a *Gondellied*, though varying in mood, presents itself in the main as of a cheerful and wide-awake character. Mr. Gurlitt's benevolent disposition restrains him from teasing with difficulties those for whom he writes; in fact, he gives sweets without bitters.

*Three Instructive Sonatas* for the pianoforte. Op. 101, No. 3. By A. LOESCHORN. London: Augener & Co.

OF the D minor Sonata, which completes the triad, we have nothing to say but what is complimentary to the composer and encouraging to the prospective purchaser. Loeschhorn manifests here his often-tried talent. As regards invention the second and third movements (*Andante sostenuto* and *Allegretto grazioso*) stand first and second; not only the manner but also the matter is felicitous. In the first movement (*Allegro non troppo*) the facile manner cannot altogether make up for the slightness of the matter.

*Return of Spring*. Concert piece for the pianoforte. Op. 7. By JOHN FRANCIS BARNETT. London: Augener & Co.

A BLITHE, singing melody is first heard in a simple form, and afterwards is repeated, divided between the two hands, and accompanied with swift arpeggios, or broken up in various figures and runs. Those who like brilliance and rapid finger-work will find here something to content them. The name of Barnett is sufficient security to purchasers that what they buy is not trash, not worthless tinsel.

*Das Gretel vom See*. Tonbild für das Pianoforte. Op. 334. Von F. KIRCHNER.

WITH this piece the inexhaustible Kirchner adds another item to the preceding 333 pretty trifles that have dropped from his ever-ready pen. Easy, natural, graceful—this and much more can be predicated of the tone-picture,

called "*Maggie of the Lake*." Notwithstanding the suspicious title, we have to do not with programme but with absolute music, in short, with an insinuating *Ländler*, changing between *Andantino* and quicker movements (*Piu mosso*, *Moderato*, and *Piu vivo*).

*Three Characteristic Studies* for pianoforte. By RALPH H. BELLAIRS. London: Joseph Williams.

THE first of these Studies is the best as a study, and the most pleasing and satisfactory as a composition. We do not care for the Romance (No. 2), and object to the rosalias that occur in it, those shiftings of all the parts of a phrase a semitone lower. While the middle portion of the second Study is weak and its orthography leaves much to be desired, the opening and concluding sections are better. The third Study, too, shows that Mr. Bellairs is stronger in commencements than in continuations.

*Symphonies in G minor and D major* by W. A. Mozart (Posthumous Works), arranged as a pianoforte duet by C. CZERNY. (Edition Nos. 6,981 and 6,982; net, 1s. each.) London: Augener & Co.

THE symphonies under consideration are not the G minor and the D major symphony of Mozart. The latter is a three-movement symphony (*Allegro spiritoso*, C; *Andante grazioso*, G major,  $\frac{3}{4}$ ; and *Presto assai*, D major,  $\frac{2}{4}$ ), very lively and flowing. The former, on the other hand, is a four-movement symphony of 1773 (*Allegro con brio*, G minor, C; *Andante*, E flat major,  $\frac{3}{4}$ ; *Menuetto*, G minor,  $\frac{3}{4}$ ; and *Allegro*, G minor, C), unusually sombre, but one of the best of that period of his life. Knowing how practised a hand Czerny's was in the matter of arrangements, every one will look for something done in a workmanlike manner, and no one is likely to be disappointed.

*Album pour piano à quatre mains*. Vol. V. (Edition No. 8,502e; net, 1s. 6d.) London: Augener & Co.

THE present volume of the Album of pianoforte duets does not fall short in interest of its four predecessors. It opens with a sweet, plaintive *Barcarolle* by Tschaiakowsky, which is followed by a cheerful, capering *Scherzo* by Schytte, a serene, flowingly melodious *Diversion* (No. 2 of Op. 17) by Sterndale Bennett, a fiery *Danse polonaise* by Xaver Scharwenka, an ethereal *Andante con grazia ed espressivo* by E. del Valle de Paz, a *Danse ukraine* (first slow and then quick, but throughout in the minor mode) by F. Kirchner, and the tuneful *Page* by R. Volkmarm. Clearly this volume offers much qualitatively as well as quantitatively; and we may add that, as it makes no great demands on the players, it appeals to large numbers.

*Three Rondos for two pianos and four hands*. Op. 175. By CORNELIUS GURLITT. London: Augener & Co.

AFTER the eight *Morceaux mélodiques*, Op. 174, Mr. Gurlitt set to work, without loss of time, on three Rondos, of which the first is before us. It is a merry, innocent, tuneful thing, and very easy into the bargain; it cannot fail to afford pleasure to a large circle of young executants, and to old as well as young auditors.

*Volksliederbuch für Harmonium*. Op. 41. Von AUGUST REINHARD. Berlin: Carl Simon.

LOVERS of folk-songs, especially of German folk-songs, will greet this volume of 120 pages with enthusiasm. It is a real treasury; and of the 120 songs it contains one is more delightful than the other. But not every one of the songs issues directly from the mouths of the people; also some popular art-songs are included—for instance,

Kücken's *Ach, wie ist's möglich denn?* Mendelssohn's *Wer hat dich, du schöner Wald?* and Reinecke's *Milde bin ich gek' zur Ruh'*, and *Wer hat die schönsten Schäfchen?* Nor is everything of German origin—musical Germany being, by no means, averse from annexation. From these Islands it has taken "God save the Queen," "Rule Britannia," "Robin Adair," and "The Last Rose of Summer." The accompaniment of the melodies is not less good than the selection—it is simple, natural, correct, and tasteful.

*Five Songs with pianoforte accompaniment.* Op. 15. By E. KREUZ. (Edition No. 8,875; net, 1s.) London: Augener & Co.

THE first two numbers in Mr. Kreuz's Op. 15 are ballads by Thomas Campbell—"The Wounded Hussar" and "Earl March looked on his dying child." The setting of No. 1 is ambitious, that of No. 2 unpretentious; the former may be said to be in the dramatic style, the latter simply popular. The three remaining numbers are of a purely lyrical nature, having for their poetical basis Edward Oxenford's "The Echo," Shelley's "A widow bird sate mourning," and Campbell's "How Delicious is the winning." They are each in its way pleasing; but the striking accompaniment of the first of the three (imitative of the murmuring stream) deserves special mention.

*Four Songs.* By W. NOEL JOHNSON. London: Charles Woolhouse.

WELL-WRITTEN songs that show musical talent and feeling. They are dainty and avoid the commonplace. The composer has done well, but we expect him to do better—to interpret more subtly, and to declaim more freely. Three of the songs are settings of poems by Longfellow ("If Thou art Sleeping, Maiden," "Good Night, Good Night, Beloved," and "All are Sleeping, Weary Heart"), and the fourth is Shelley's "I Fear thy Kisses, Gentle Maiden."

*Afternoon in February.* Song by J. JACQUES HAAKMAN. London: Charles Woolhouse.

THE composer strives to realise in the music of this song the moods and pictures suggested by the poet, and does so with considerable success. The setting of the words, "the snow recommences, the buried fences mark no longer the road o'er the plain," pleases us least; the temptation of tone-painting has here proved too strong for the musician, and misled him.

*The Mask*, song for soprano, and *Mirage*, song for tenor, by W. P. COLLINS. Dundee: Methven Simpson & Co.

TWO very acceptable songs—not original, but, on the other hand, not commonplace. While commending both, we give the preference to "Mirage." The accompaniment is throughout treated with more care than one is accustomed to in the majority of English songs.

*The Voice and its Training* (second edition), by CHARLES LUNN. Birmingham: Henry Myers.

THERE is nothing more depressing than the reading of a treatise or pamphlet on singing, for death is no less sure than one's meeting with the solemn asseveration that all methods, except that of the writer, are the ruin of the voices trained in accordance with them. Indeed, specialist singing-masters agree only on one point, and that is the condemnation of the general musical practitioner who meddles also with the teaching of singing. In pointing this general practitioner out as a wholesale destroyer of voices, and holding him up for universal

contempt and execration, they have reason on their side. But the question presents itself: Is not the scientific voice-destruction of the specialist worse (for, being scientific, it must be more thorough) than the poor blundering of the general practitioner? That every specialist is a voice-destructor is proved by the testimony of all his colleagues; his own unsupported denial can, of course, have no more convincing force than the "not guilty" of a criminal with the strongest possible evidence against him. But how is it with the science of our specialist singing-masters? Mr. Lunn writes in the preface to the first edition of "The Voice and its Training":—

"To build up a philosophy of voice we bring in—

Statics—Solids stagnant.

Hydrostatics—Fluids stagnant.

Dynamics—Solids in motion.

Hydrodynamics—Fluids in motion.

Anatomy—Structure of bodies.

Comparative Anatomy—Relativity of the parts of a species to the whole.

Physiology (general and special)—The doctrine of vital phenomena.

Pathology—The nature of disease.

Metaphysics—The relativity of mind to matter, and matter to mind."

Now, we hold that, as a rule, the science of our singing-masters is skin-deep, and of a purely ornamental sort, consisting in imposing quotations from works of famous *savants* and in the use of a learned jargon. Take as a weak specimen the following sentence from the publication under consideration:—"The human voice is a combinational resultant of a fluid and a solid each in action, and which may coexist in varying proportions; but in exact proportion as we throw the elevation of pitch on the lateral tension of the vocal cords, so in exact proportion we get elevation with least consumption of air—in other words, greatest compass, greatest power, greatest endurance, and on the mental side, greatest subtlety of control." Now, what is really wanted is not scientific language, but scientific method, and this is one of the rarest things to be found in musical treatises. In his "Philosophy of the Voice," Mr. Lunn says that scientific men have their power in perception and penetration, men of art in conception and imagination; that the former require depth, the latter range. If a humble reviewer may indulge in scientific language, we would say the true scientific method is centripetal, the pseudo-scientific method centrifugal; or, as the vulgar would express it, the former goes straight to the point and sticks to it, the latter sprawls and rambles at random. Mr. Lunn stands up for what he considers the principles of the old Italian school of singing; his position is, as he quaintly puts it, that of "a student trained in the laws of nature by Bosio's master [Cataneo]." He schedules the cardinal points of the old school as follows:—(1) Complete pectoral inflation, as contrasted with clavicular and diaphragmatic or abdominal breathing. (2) Holding and compressing the air, as contrasted with no hold and no compression. (3) The attack, or *coup de glotte*, as contrasted with no attack, or attack falsely defined and wrongly placed. (4) Full power of voice, as contrasted with soft practice. (5) Equal power of sound, as contrasted with an increase of power. (6) The complete isolation of vocal tone from all consonants, as contrasted with the union and association of voice with other parts of speech." For the exposition of Mr. Lunn's views we must refer the reader to the pamphlet itself (originally a paper read in 1889 at the annual meeting of



the National Society of Professional Musicians), which extends to only nineteen pages, and costs no more than threepence. This reference is dictated to us by the wisdom crystallised in the wise saw: "Discretion is the better part of valour." The fact is, we love our life and limbs, and they would be endangered by the expression of our adhesion to the views of one or the other of the many combatants. What a pity we cannot bring together in one hall all the specialist singing-masters for the purpose of discussing the merits of their respective methods! Babel and chaos would be intelligible and orderly compared with this assembly. It would also be highly interesting to watch the results of two specialist singing-masters locked up in the same room. We imagine the result would call to mind the story of the Kilkenny cats.

## Operas and Concerts.

### THE POPULAR CONCERTS.

THE Monday concert of January 5th had for its chief attraction the second Sextet of Brahms for strings in G major. It was the first item of the evening, and well deserved its place in the programme. The sextet has been heard several times at the Popular Concerts, but there is not any fear that it will tire an audience. Its beauties are great, but its depth of thought and command of all technical resources may perhaps be regarded as its chief claim to consideration. It has, however, another attraction for those who prefer the lighter graces of musical art in the beautiful variations on a simple air. These reveal such a wealth of inventive power and so much fancy and imagination that it is impossible to resist their charm. Other items were Beethoven's Sonata in F for violin and pianoforte, and Liszt's Rhapsody for pianoforte in C sharp minor. Chopin's lovely Prelude in D flat was also performed, to the delight of all who heard it. Many romantic explanations have been given of the origin of this prelude, some of them more fanciful than trustworthy. There is no need to invent anything to account for the beauty of a pianoforte solo which speaks for itself. The performers were Madame Norman-Néruda (Lady Hallé), Messrs. Ries, Strauss, Gibson, Howell, and Piatti, in the sextet, and it need hardly be said how perfectly it was interpreted; M. Stavenhagen was the pianist, and Mr. William Nicholl the vocalist. The concert of Saturday, January 10th, was rendered specially attractive by the excellence of the artists. Madame Norman-Néruda played Max Bruch's Romance in A for violin in her most refined and expressive style, being accompanied on; the pianoforte by Miss Olga Néruda. In a Nocturne and Polonaise of Chopin, M. Stavenhagen was heard with evident delight by the audience. The singing of Mrs. Henschel was greeted with enthusiasm, which could not occasion any surprise, her rendering of an air of Händel, and one by her husband, being exquisite. Spohr's B flat Quartet, and Beethoven's C minor Trio were items of interest. The pianoforte transcription from Wagner's *Tristan und Isolde*, although displaying the executive skill of M. Stavenhagen, only confirms the impression that it is almost impossible to make such dramatic music completely effective on the pianoforte. At the Saturday concert of January 17th, great interest was felt in the pianoforte playing of Mlle. Eibenschütz, who has been for some time studying under Madame Schumann. Much was expected, because much had been heard of this young lady, who happily justified the compliments she has received. She ventured upon Beethoven's thirty-second Sonata, a very characteristic work of the composer. Mlle. Eibenschütz has taken every advantage of the counsels and training of Madame Schumann, consequently her execution leaves little to be desired, and considering that she is youthful, and already displays so much intelligence and command of style, there is every hope for her future. It would neither be kind nor wise to speak in stronger terms at present. In the course of the concert Schubert's noble Quintet for strings was given, the players being Madame Néruda, and Messrs. Ries, Strauss, Whitehouse, and Piatti—the interpretation was charming. Mendelssohn's Trio in C minor was also

given. Mr. Reginald Groome was announced as the vocalist, but, through indisposition, was unable to appear. At the Monday concert, January 19th, the return of Mr. Santley after his long Colonial tour was the signal for an unprecedented display of enthusiasm: seldom has been heard such applause as that which greeted the popular baritone, who seemed quite affected by the welcome given him. He sang "The Erl King," "To Anthea," and Gounod's "Maid of Athens." A very attractive feature of the concert was the four violin and pianoforte pieces of Dvořák played by Madame Néruda and Miss Olga Néruda. A Quartet of Haydn's was included in the programme.

### LONDON SYMPHONY CONCERTS.

ALL lovers of music must be glad to know that, spite of weather severe enough to chill any enthusiasm, Mr. Henschel had a pretty good attendance on Thursday, January 15th. It does appear extremely difficult to get an audience for orchestral music. But Mr. Henschel also gave other attractions, among them the singing of Madame Nordica, who in a most exquisite manner sang "Elisabeth's Greeting" from *Tannhäuser*. The pianist was M. Friedheim, who chose Liszt's Concerto in E flat, a work demanding great executive powers; M. Friedheim succeeded in pleasing his audience greatly. Beethoven's C minor Symphony was one of the most important of the orchestral works, and a new Funeral March by Mr. Edward German was heard with much interest. After the magnificent funeral marches of Beethoven, Mendelssohn, Chopin, and Wagner, Mr. German was bold to venture on such a theme, but he was entirely successful. He conducted the march himself, and his music was most favourably received by the audience, the composer being recalled and warmly greeted.

### ROYAL ENGLISH OPERA.

WE shall have to wait until next month ere we shall be able to record the production of Sir Arthur Sullivan's grand opera, *Ivanhoe*, at the splendid house in Shaftesbury Avenue, which Mr. D'Oyly Carte has decided to call "The Royal English Opera." The miserable weather and the necessity of heavy rehearsals, and some work still requiring to be done in the theatre itself, all helped to retard the opening performance. From the little we have heard of the music we are inclined to predict a triumph. The solos are rich and melodious, and the choral and concerted music will, we think, be pronounced as being worthy of the composer. Sir Arthur Sullivan has caught something of the spirit of the fine old English ballads and madrigals, and the music is written in a broad and effective style. In keeping with the spirit of the libretto is a martial resonance in the music, appropriate to the chivalrous character of the story and the period. As our readers may remember, *Ivanhoe* has been several times set to music by eminent German composers; and a curious concoction of some of Rossini's melodies was given with a libretto by Rophino Lacy at Covent Garden in 1829. Miss Paton (Mrs. Wood), then one of the most renowned singers in Europe, represented Rebecca the Jewess, and her husband appeared as Ivanhoe. Keeley, the famous comic actor, played Wamba the Jester, and Bartley, celebrated as a Shakesperian comedian, was admirable as Friar Tuck. Those who admire the comic operas of Sir Arthur Sullivan will be pleased to learn that the humorous element in *Ivanhoe* will not be neglected.

### THE ROYAL CHORAL SOCIETY.

THE customary performance of *The Messiah* was given at the Albert Hall under Mr. Barnby's direction. The performance of the oratorio was in every way admirable, the choir, notwithstanding the trying weather, being in excellent condition. The soloists were Miss Macintyre, Madame Belle Cole, Mr. Edward Lloyd, and Mr. Norman Salmond. *Israel in Egypt* was performed on the 21st, with Miss Anna Williams, Madame Svatlovsky, and Mr. Edward Lloyd, as the soloists. The duet "The Lord is a Man of War" was sung by the four hundred tenors and basses of the choir. It was a very effective but dangerous innovation.



## THE LONDON BALLAD CONCERTS, ETC.

THESE concerts enjoy all their old popularity, the selection of old and new songs being attractive, and with such singers as Mrs. Mary Davies, Madame Antoinette Sterling, Madame Belle Cole, Miss Alice Gomez, Mr. Edward Lloyd, Mr. Ben Davies, Signor Foli, Mr. Maybrick, and others, ample justice is done to this department of English music. On Wednesday, January 21st, a morning ballad concert was given, when Madame Fanny Moody, Mrs. Davies, Madame Sterling, Miss Minnie Chamberlain, Miss Alice Gomez, and Messrs. E. Lloyd, Ben Davies, Signor Foli, and Mr. Norman Salmond, were the chief vocalists, with Madame Norman-Néruda as violinist.—The hundredth performance of *La Cigale* at the Lyric Theatre was celebrated on the 13th, attracting an immense audience.—Honours come from Italy for Miss Fanny Davies, whose playing made a great impression in Rome. She has received a diploma as member of the St. Cecilia Academy in the Eternal City. Her recital at St. James's Hall on the 28th introduced a splendid selection of music.—Madame Patey, one of the greatest of living contralto singers, will have a most extraordinary tour, including China and Japan.—There are strange rumours about Rubinstein's retirement, but they cannot be relied on. Only the Russian officials could tell us the facts. They are not likely to disclose them, and Rubinstein would hardly be wise to do so. But we may mention from a trustworthy source that Rubinstein's bold, independent tone of mind, like that of Beethoven, has been antagonistic to the narrow views of Bureaucracy.—The guarantee fund of the Philharmonic Society has, we are glad to know, reached £3,000. This will enable the directors to make a goodly effort in the cause of the best orchestral music. A hope is also expressed by many subscribers that from the wide range of orchestral music there may be greater variety in the selection of works than heretofore.

## OPERA COMIQUE.

It is not often that modern burlesques deserve mention on account of their music, but in the case of *Jean of Arr*, produced at the above theatre, a word of praise may be said to Mr. Osmond Carr, the composer, for having written new music instead of patching up a number of the most commonplace ditties of the music halls. Mr. Osmond Carr seems to have been influenced by the example of Offenbach, and he writes somewhat in the style of that musician without possessing the individuality or the technical gifts of the celebrated *opera-bouffe* composer. But it is a good sign when a musician writes music appropriate to the verses given him, and in some instances Mr. Carr has succeeded in doing this fairly well. In a comic duet, "Round the Town," there is a quaintness in the treatment of a simple melody worthy of commendation, and in several of the choruses the rhythms are piquant and attractive. Without being ambitious, Mr. Carr may yet be praised for a sensible endeavour to raise the quality of burlesque music.

## Musical Notes.

AT the Paris Opéra Paladilhe's *Patrie* has been revived. The interpreters were the same as when the work was first produced, with the important exceptions of Pol Plançon (Duc d'Albe), Vaguet (La Trémoille), and Mme. Adiny (Dolorès), who took the places of Edouard de Reszké, Muratet, and Mme. Krauss.

ON December 31st there was produced at the Opéra-Comique *L'Amour vengé*, a two-act mythological opera by M. de Maupéou. The music shows ability but no genius. It lacks the great desideratum—originality. "Le compositeur est assurément un gentilhomme fort adroit, et il sait ce métier de musicien autant qu'homme du monde!" But . . .

THE programme of the first concert of the Société Nationale (December 27th) consisted entirely of com-

positions by the late César Franck, for some years president of the society. It comprised a string quartet, a quintet, the "Prélude, choral et fugue pour piano," and two choruses for female voices ("La Vierge à la Crèche," and a fragment from the unpublished opera *Hulda*).

OF interesting novelties and semi-novelties at the Paris concerts we may mention the following ones: at the Conservatoire, a symphony in G minor, by Édouard Lalo; at Lamoureux's concerts, A. Coquard's overture "Esther," and Paul Lacombe's "Marche élégiaque"; and at Colonne's concerts, Faure's music to the drama *Caligula*, Dolmetsch's "Orientale," Robert Fischhof's "Variations et fugue pour deux pianos," and A. Holmès' "Les Contes mystiques."

A CRITICISM of a new opera produced at Namur, *Le Reître*, by Charles Mélan, runs thus:—"The libretto is wretched, and the music lively and smart."

THE production of Wagner's *Lohengrin* at Rouen is expected to take place towards the end of January. After *Lohengrin*, Lenepveu's *Velleda* will be mounted.

BOURGAULT-DUCOUDRAY has finished the score of *Thamara*, a two-act opera, for which Louis Gallet furnished the libretto.

THE first Brussels performance of Wagner's *Siegfried* (translated into French by Victor Wilder) took place on January 12th. It was an unmistakable, an enthusiastic success. As one critic puts it: "The work has triumphed with éclat." The interpreters were three times recalled after each act. The weak point in the interpretation was the Brunnhilde of Mme. Langlois, an inexperienced *débutante*. Lafarge as Siegfried, Bouvet as Wotan, Isouard as Mime, Badiali as Alberich, the orchestra, and last, but not least, Franz Servais, the conductor, accomplished their tasks remarkably well.

ON January 8th Wagner's *Flying Dutchman* was performed for the 100th time at the Berlin Royal Opera House. The date of the first performance is January 7th, 1844.

GILBERT-SULLIVAN'S *Gondoliers* pleases the Berliners immensely. The first performance took place at the Friedrich-Wilhelmstädtische Theater on December 20th. The music is called charming, piquant, and insinuating.

SINCE our last record Berlin has not been inactive in the way of concerts. The Royal Orchestra celebrated in their fifth concert, on December 16th, Beethoven's birthday (December 17th), performing the "Coriolan" overture, the violin concerto (with De Ahna as soloist), and the Choral Symphony; and, by introducing the "Nachklänge aus Ossian," paid a tribute of esteem to Gade in the sixth concert, at which Mme. Burmester-Petersen played Liszt's E flat major concerto. Interesting items on the programmes of the Philharmonic Concerts were a new symphony (No. 2, in G minor) by Ernst Rudorff, a *Burleske* for piano (played by Eugene d'Albert) and orchestra by Richard Strauss, and compositions by Borodin and Glinka. Stern's Choral Society, under Gernsheim's direction, performed at one concert Gluck's *Orfeo*, and at another Vierling's *Constantin*, an oratorio whose strength lies chiefly in the choruses. The last of the first series of the Joachim-Quartet evenings brought, among other works, Dvořák's quartet in E major, Op. 80; and the programme of the first of the second series, on January 10th, contained only works by Beethoven—namely, Op. 18, 95, and 131. The remarkable pianoforte virtuoso Moritz Rosenthal followed up his first with a second and third concert. Other concert-givers were the singer Mme. Schultzen von Asten, the pianist Elisabeth Ronge, the violoncellist Hans Wihan, and the violinists Walde-mar Meyer and Irene von Brennenberger, a young lady from Transylvania.

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